



# PEABODY ESSEX MUSEUM 30TH ANNUAL ANTIQUES SHOW

THANKSGIVING WEEKEND 2002

Saturday, November 30, 10 A.M–5 P.M. & Sunday, December 1, NOON–5 P.M.

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# PEABODY ESSEX MUSEUM 30TH ANNUAL ANTIQUES SHOW

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THANKSGIVING WEEKEND 2002

## PREVIEW PARTY

Friday, November 29

6-9 P.M.

*Ron Bourgeault of Northeast Auctions has generously sponsored the Preview Party*

## SHOW HOURS

Saturday, November 30

10 A.M.-5 P.M.

Sunday, December 1

NOON-5 P.M.

At the  
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*Proceeds from the Preview Party and general show admission benefit the educational programs of the Peabody Essex Museum.*

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30TH ANNUAL ANTIQUES SHOW

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HONORARY CHAIRS



*The Peabody Essex Museum Annual Antiques Show Committee is delighted to welcome*  
MR. AND MRS. RANDOLPH P. BARTON  
*as Honorary Chairs of this year's show.*

During their nearly twenty years of volunteer service to the Peabody Essex Museum, Ranny and Maudy Barton have been an important part of several major institutional changes. Both natives of the North Shore, the Bartons grew up visiting the Peabody Museum and Essex Institute. Their knowledge and appreciation of the institutions' collections prompted Mr. Barton to accept the Essex Institute's invitation to join its Board of Trustees as chairman in 1985, the same year he retired as president and CEO of Parker Brothers, Inc. Mr. Barton found himself working frequently alongside his counterpart at the Peabody Museum, his friend Richard Wheatland. The two chairmen encouraged cooperation between the institutions and ultimately presided over their merger into the Peabody Essex Museum.

Through the years, Mrs. Barton has devoted many hours to volunteering in the Museum Shop, and Mr. Barton has continued to serve as an active museum trustee, one who was honored at the Horizons Gala in May 2002 for his role in the transformation of the new Peabody Essex Museum. Mr. and Mrs. Barton view the Annual Antiques Show as "an opportunity to showcase the museum and to provide support to its operating budget in a way that complements its renowned American decorative art collection."

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PEABODY ESSEX MUSEUM  
30TH ANNUAL ANTIQUES SHOW

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HONORARY CHAIRS

Mr. and Mrs. Randolph P. Barton

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FOREWORD

For thirty years now, hundreds of lovers of fine antiques have made their way to Salem the weekend after Thanksgiving. They have come to enjoy an antiques show that is among the finest in New England, showcasing a wide array of dealers in early American, European, and Asian decorative art and furniture.

On behalf of the trustees and staff I want to thank the many volunteers who make this weekend so successful, especially Pamela Wilson and Avery Russell, who co-chaired this year's Antiques Show Committee, and Mr. and Mrs. Randolph P. Barton, Honorary Chairs. We appreciate the continuing support of Ron Bourgeault of Northeast Auctions, sponsor of the Antiques Show and Preview Party, and NAI Hunneman Commercial, sponsor of the show.

In 2003 the Antiques Show will return to a transformed Peabody Essex Museum. We are grateful to Dr. Nancy Harrington, president of Salem State College, for making the O'Keefe Center available for the past three years while the new museum has been under construction.

Meanwhile, the 30th Annual Antiques Show marks a significant milestone in a delightful holiday tradition, and I sincerely hope you will enjoy this year's show.

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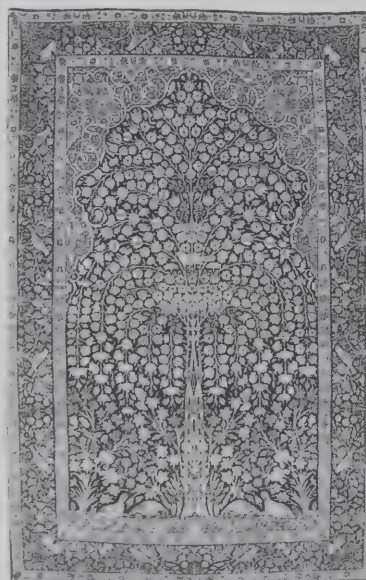
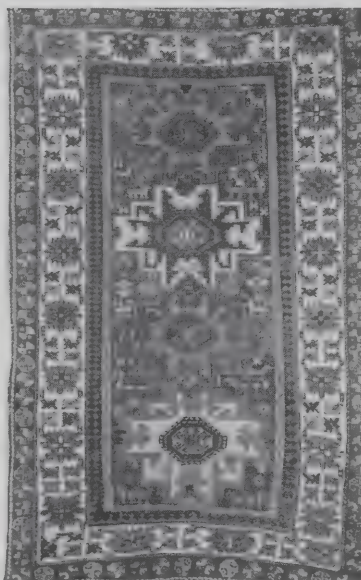
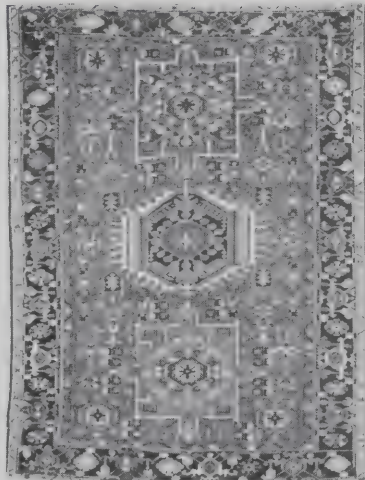
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## ACKNOWLEDGMENTS

**On the 30th anniversary of the Annual Antiques Show, we would like  
to thank all of those people who have made this year's celebration a success:**

- Mr. and Mrs. Randolph P. Barton, Honorary Chairs, for their long-time support of the museum.
- The Board of Trustees and Overseers for their commitment to this committee and the Annual Antiques Show.
- Our Corporate Sponsors—Ron Bourgeault of Northeast Auctions and NAI Hunneman Commercial—for their generous support.
- Kurt Alboth for his generous donation of wine and spirits to the Preview Party.
- All of our individual Preview Party supporters.
- Nancy Harrington, president of Salem State College, for making this event possible.
- Helen Watson-Felt, director of special events for Salem State College, and her able staff for their cooperation and assistance.
- William Sargent, curator of Asian export art and Kimberly Alexander, curator of architecture and design, for contributing articles to the Antiques Show catalog.
- The dealers, who in the true spirit of Thanksgiving make the show a wonderful annual tradition.
- The catalog advertisers for their ongoing interest in the show.
- The staff of the Peabody Essex Museum, particularly Marketing, Visitor Services, Development, and Facilities.
- All of the volunteers who greet the guests, pass hors d'oeuvres, and create the wonderful Preview Party ambiance.
- Christine Crossman Vining, who has been our show's manager since its inception.
- All of the members of the 30th Annual Antiques Show Committee, whose ideas, talents, and commitment helped to make the 30th anniversary show a success.
- The members of the Driftwood Garden Club of Marblehead for creating the beautiful floral table arrangements.

Respectfully submitted,

Pamela Wilson *and* Avery Russell  
CO-CHAIRS OF THE 30TH ANNUAL  
ANTIQUES SHOW COMMITTEE



## CHINESE EXPORT PORCELAIN: COLLECTORS MAKING COLLECTIONS

By William R. Sargent, curator of Asian export art, Peabody Essex Museum

*"...and here also a vast stock of fine china ware, the like whereof was not then to be seen in England; the long gallery... was fill'd with this china, and every other place, where it could be plac'd with advantage."*

So wrote Daniel Defoe (1660–1731) upon visiting Queen Mary (r. 1689–94) at the Water Gallery while new state apartments were being built at Hampton Court. Chinese export porcelain, once the province of royals and wealthy merchants but now familiar to most Western households after centuries of exportation, continues to spark the imagination of today's collectors with its fragile beauty and exotic decoration.

The collecting of Chinese ceramics in the West began with the first individual pieces that arrived, centuries before the great age of sail introduced quantities of them to the general market. The earliest documented pieces were most often royal gifts, and were therefore much treasured, often being mounted in gold or silver and even studded with precious stones to enhance their value and beauty. This was true even of the 13th and 14th century celadons exported to the Turkish market. The laborious land transportation required for getting wares to the European continent kept quantities there to an absolute minimum. But we know from records, if not extant examples, that the Duke of Normandy possessed porcelain in 1363, and that Lorenzo de Medici received some from Egypt in 1487. By the 17th century, the collecting of Chinese porcelain had taken hold: the Kunstkammer of Archduke Ferdinand of Tyrol, now on display at Schloss Ambras, outside Innsbruck, contains the oldest documented porcelains; Emperor Rudolph II in Prague owned large quantities of Chinese porcelain or Near Eastern imitations as documented between 1607 and 1611; and various estate inventories, like that of Alethia, Countess of Arundell (1606–54), give us tantalizing glimpses of the treasures from Asia that were sought after by the elite of the time.

The idea of displaying a collection began in the Renaissance with small studies, or *studioli*, but these were meant only for the private enjoyment of the owner. The first known public display was organized in 1566 by Duke Albrecht V of Bavaria, who set aside items for display in his Schatzkammer (treasury). The display of porcelain began in the early 17th century with the development of the "china closet" in the Netherlands, but it quickly spread throughout Europe. One was ordered for the Dauphin at Versailles in 1685. But it was Queen Mary who set the fashion, once and for all, for the collecting and display of Chinese porcelain when she came to the throne with William of Orange in 1688. She did this in part with the aid of Daniel Marot, a French Huguenot, who designed installations of her porcelain collections in the Netherlands and in England. Theirs would be the standard for display for at least half a century and was followed as closely as means would allow by everyone in proper society.





Armorial Plate, ca. 1724.

The Munson Campbell Collection. AE83729. The arms are of Sayer quartering Woodhouse and Brooke and the plate is from a service probably made for the son of Exton Sayer, M.P. for Tottenham. Armorial porcelains are collected as often for their crisp beauty as for their historic connections.

This collecting mania occurred at the time when the Dutch were entering their golden age, what Simon Schama described as a period marked by “an embarrassment of riches”. The collecting and display of ceramics was due, in great measure, to the start of Dutch trade with China in 1602—the Dutch celebrate four hundred years of trade this year with exhibits in Amsterdam and Rotterdam. This new trade in turn had a profound effect on the Dutch pottery industry (think “blue and white delft”), and the overall interest in porcelain trickled through the arts to take its place as a subject in Dutch still-life and interior paintings. Jan Brueghel the Younger, Ambrosius Bosschaert I, Jan Davidsz de Heem, Jan Verkolje I, Osias Beert I, and Willem Kalf were only a few of the well-known artists who incorporated Chinese porcelain in their paintings with other exotic, rare and valuable commodities like shells from the Pacific, tulips, monkeys, and foodstuffs newly imported from around the globe.

The fashion for collecting and displaying porcelain took hold, filtering through the social register of the time. Some houses still retain their collections while others try to recreate lost interiors: Burghley House, Staffordshire, England, has recreated the China closet of the mid-17th century with original objects; Kensington Palace was inventoried in 1696, but the collection was given in 1699 to a close friend, then later destroyed by fire or dispersed by descendants, while today an effort is underway to recreate the installations as recorded in three inventories; Augustus the Strong’s collection is displayed in the Zwinger in Dresden, across from its intended but never utilized home, the Japanese Palace.

Eighteenth-century collectors were apt to collect for the effect of massing something that was rare and valuable. This ostentatious show of wealth and taste placed far less emphasis on the “art” of the individual piece on which we more frequently focus

today. Today's collectors, aware of the history and art history surrounding these wares, and perhaps confined by the sometimes stiff prices many of these wares bring in the marketplace, often restrict their collecting to a specific category—the better to understand and appreciate it, and the better to obtain an adequate survey in one field. It is not unusual for collectors to focus on a color category (blue and white, green, ink color, etc), a pottery type or center of production (such as Dehua or Yixing), a decorative theme (mythological, armorial, maritime), or perhaps a form (tankards, teapots, figures), specific markets (Portuguese, Brazilian, American), or a particular style or period (kraakware or Transitional).

Many of the great collections of the 19th or 20th centuries have been dispersed, perhaps one of the most famous being that of Ricardo do Espirito Santo Silva, the great Portuguese collector whose house, now a foundation named after him, in Lisbon, retains some vestiges of that great collection. Publications of these collections are of utmost interest to collectors as they document changing taste, as well as the history and provenance of pieces. Once-private collections may be re-circulated through

sales (the Mottahedeh Collection sale at Sotheby's New York, the Benjamin Edwards sale at Christie's in New York, the Dreesman Collection at Christie's Amsterdam and London are quite recent examples) or deposited for posterity in public museums (the Helena Woolworth McCann Collection, distributed in the 1940s to 26 museums in the United States and to one in Canada, is a prime example).

Today there are a number of large public collections of Chinese export porcelain that one can visit: The Princessehof, Leeuwarden, the Groninger Museum, Groningen, the Rijksmuseum, Amsterdam, and the Gemeentemuseum, the Hague, all in the Netherlands; the Victoria and Albert Museum, London; the Casa-Museu Dr. Anastásio Gonçalves, and the Santos Palace (now the French Embassy), Lisbon, and the Museu Caramulho, Caramulho, all in Portugal; and in the United States, the Henry Francis du Pont Winterthur Museum, outside Wilmington, Delaware, which now houses the Doris and Leo Hodroff Collection of Chinese export porcelain.

One of the largest and probably most comprehensive collections available to the public is at the Peabody Essex Museum, Salem, Massachusetts (USA). The museum was initially founded in 1799 by 22 seafaring entrepreneurs who, in great part, made their fortunes in the China trade and donated items from their personal cabinets of curiosities. It is this spirit of collecting—and donating—that is at the heart and soul of this museum's collections.

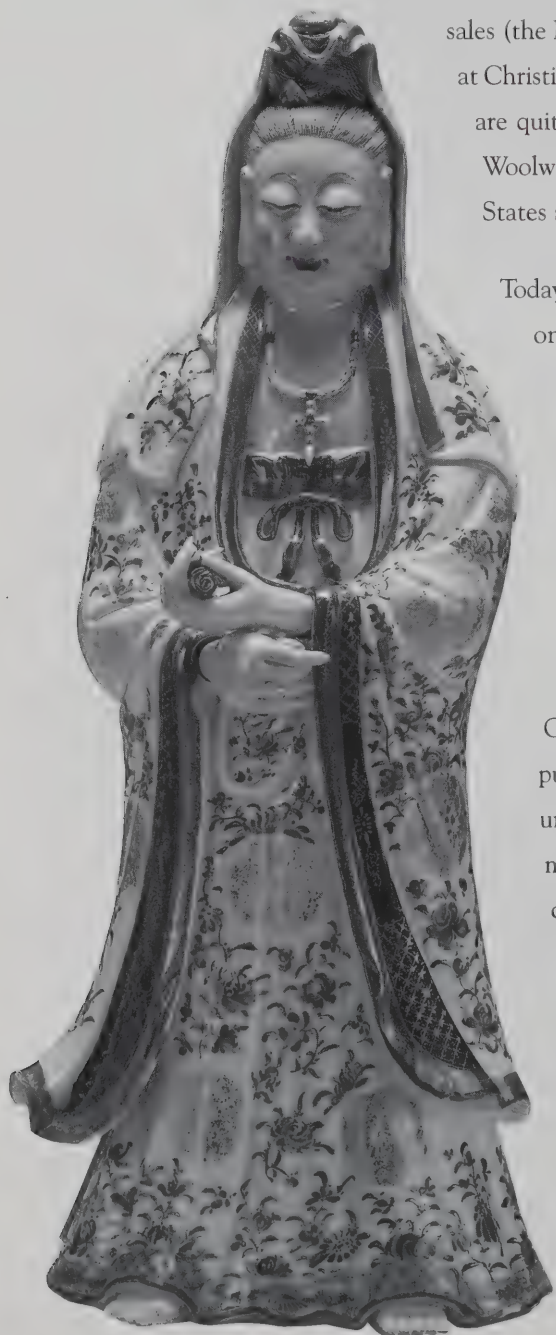


Figure of a Guanyin, ca. 1750.

Gift of Leo and Doris Hodroff, AE85,617.

The figure is generally recognized as representing Guanyin, the goddess of mercy. However, the presence of a cross around her neck may have been intended to secretly supply the local need for Christian imagery of the Virgin Mary.



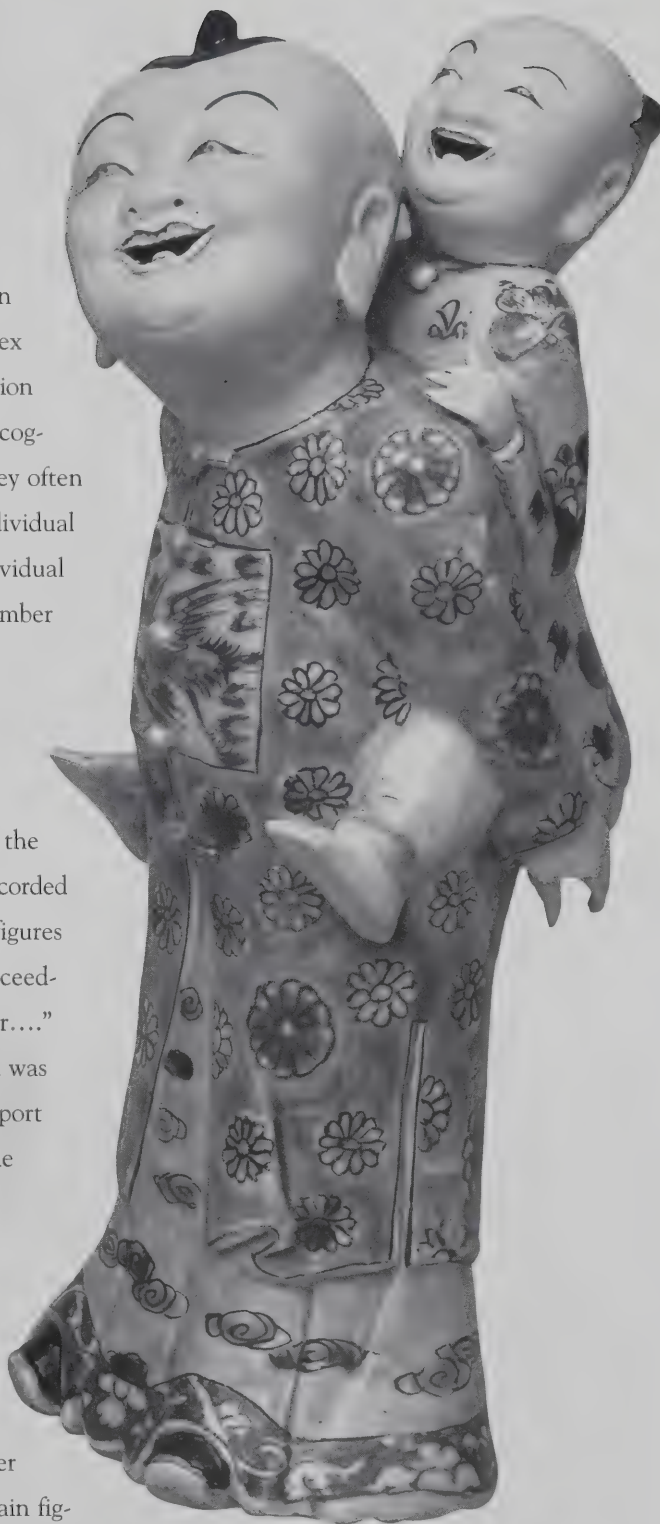
**Boy with a Baby on His Back, 1662–1722.**

Gift, the Copeland Collection, AE 85825.

The example of a figure giving another a “piggy-back” ride is unusual but not unknown; the Daoist star-god of Happiness, Fu Xing, is frequently depicted in the costume of a mandarin carrying a boy on his back.

Collectors can come along in any guise. Anonymous donors are an integral part of the expansion of collections at the Peabody Essex Museum. This special breed of collectors and donors support acquisition through donation of funds and objects without regard for personal recognition. While they often have a particular interest themselves, they often allow the museum to collect with a broader purpose than an individual collector who seeks some name recognition might require. Individual collectors who have donated a single item or large collections number now in the hundreds. Rev. William Bentley (1759–1819), the famed Salem diarist, received much of his own collection from ship captains who presented him with “curiosities” they found on their world travels. A nodding-head clay figure, given to him in 1790 and now in the museum, is nearly identical to a pair seen in the 1764 portrait by Zoffany of Queen Charlotte. In his diary Bentley recorded receiving what is one of the best documented of the early clay figures extant: “Capt. Hodges presented to me an Image of a Mandarin exceeding two feet in height, richly ornamented in the habit of his order....” George Curwen (1823–1900), who started collecting in the 1840s, was one of the earliest antiquarians to systematically collect Chinese export porcelain (among other things) from the Salem area. In his will he left family material to the museum, including “...all my China & Glass which is in the closet [corner cupboard] in the South Eastern corner of my Parlor,” and also, “...the Canton China washbowl and water jug which are in the washstand.”

In 1937 Mrs. Lammot du Pont Copeland, who inherited a pair of elephant candlesticks that were once a wedding present to her grandmother, went “shopping”—as she put it—for Chinese porcelain figures with which to decorate her newly-built house. Her modest start grew into the most significant collection of its type in the United States. Her collecting theory was to search “with an eye to the beguiling, unusual and amusing.” The sales receipts for these objects were carefully filed and now constitute an important record of the major American and European dealers of the 20th century. Mrs. Copeland recognized that her porcelain figures belonged in the





Peabody Essex Museum and helped secure their display for posterity by generously giving the galleries that now house her porcelain figures.

Another collector of a specific form, Elizabeth McCall Cain donated her collection of 356 Chinese export teapots to the Museum in 1991 and 1995. Mrs. Cain had begun collecting in the 1940s—this too based on a wedding gift of two Chinese teapots. They became the nucleus of what must surely be the largest and finest collection of this particular form gathered by any individual or institution. Chinese export armorials are a highly collectible and desirable field, consisting of beautiful works of the potters' and decorators' art combined with histories associated with various families. An important collection of 95 armorials came as a bequest to the museum in 1992 from the collection of Munson Campbell (1924–92) of Minneapolis, Minnesota. Although the Peabody Essex Museum's collection is world renowned, there are, and always will be, important areas still in need of strengthening. One field is early armorials, which the Munson Campbell Collection helps to round out: sixty percent of the pieces date between 1705 and 1740.

Much is made today of the prices Chinese export porcelains bring in the marketplace. Still, it is not impossible to build a significant collection if the category is chosen wisely. Collectors pepper the globe today, throughout North and South America, Europe and now in Asia, and they usually find one another, meeting at annual antiques fairs and seminars to share the abiding love they share for this fictile art made in the still somewhat mythical land of Cathay.

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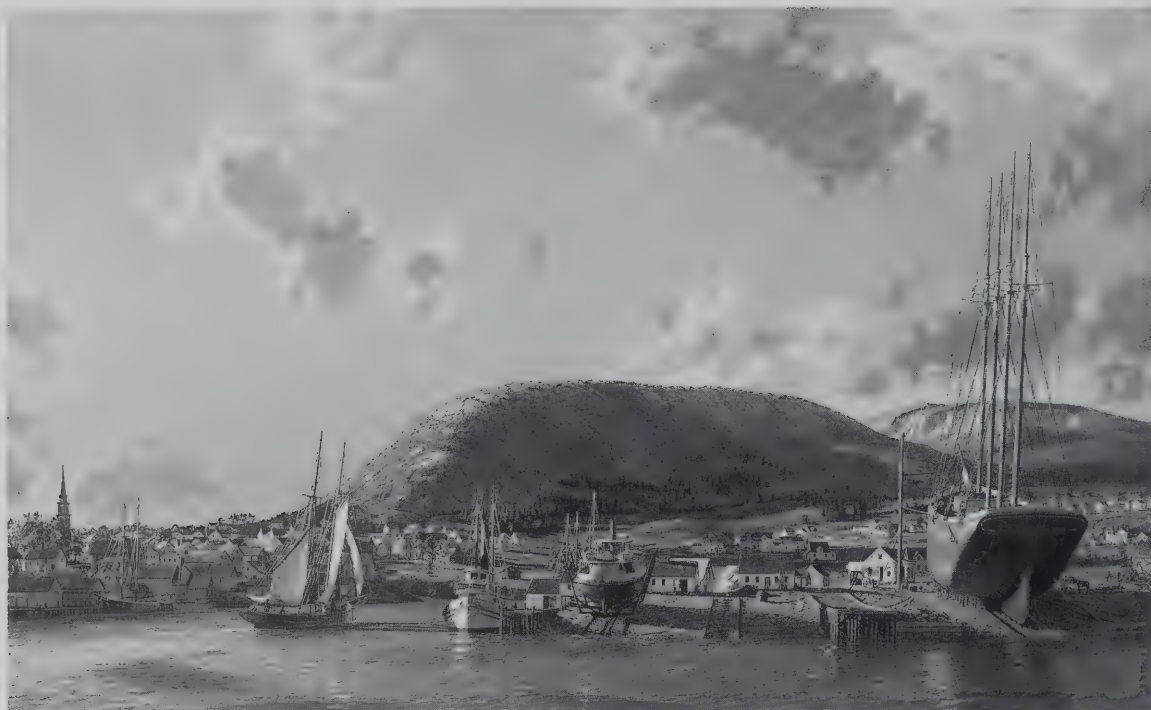
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PEABODY ESSEX MUSEUM  
30TH ANNUAL ANTIQUES SHOW

Floor Plan



# CELEBRATING THIRTY YEARS OF INNOVATIVE WORK WITH HISTORIC HOMES

By Kimberly Alexander, Ph.D, curator of architecture and design, Peabody Essex Museum

The Peabody Essex Museum has been a leader in the restoration, preservation, renovation, relocation, and interpretation of historic structures since 1865, when it recreated Salem's first meeting house on museum grounds. Today we maintain 25 historic buildings. The Meetinghouse was built using what was purported to be an original timber from the building and based on written accounts. However, within two decades, museum trustees were already questioning the wisdom of this approach to building preservation. Indeed, by 1910, the noted curator/preservationist George Francis Dow brought to the museum campus the John Ward House (ca. 1684). The house arrived in two pieces from several blocks away, pulled on rollers by oxen. In the following year, the Ward House opened to the public, making it the first continually publicly accessible historic home in America.

Since our pioneering efforts with historic structures span such a long period, and as we are celebrating the 30th anniversary of the Annual Antiques Show, it is the perfect time to look at some of the landmark restoration, preservation, and interpretive work the museum has completed over roughly the last 30 years.

**The Crowninshield-Bentley House**—Offered to the Peabody Essex Museum in 1959 by the Hawthorne Hotel, the Crowninshield-Bentley House, like many of the other homes in our collection, was moved from its original site to its current location. A fine example of a ca. 1727 Georgian colonial vernacular Salem house, it is listed in the National Register of Historic Places.

No other than the celebrated architectural historian and preservationist Abbott Lowell Cummings encouraged the Peabody Essex Museum to accept the gift of the house: "The Essex Institute [predecessor to today's Peabody Essex Museum] could immeasurably enrich its present status if it were to own a house of such unusual importance—one which so interestingly illustrates the whole development of 18th-century architecture under a single roof, which is so well documented in its structural history, and which, finally, is so richly endowed with historic associations. Visitor interest and teaching potential would seem almost limitless. If some such solution is not found, the harsh alternative would seem to be the loss of this building through demolition."

Once the future of the building was secured, the restoration effort began. It was somewhat unusual for its time. Rather than taking the entire house back to one historical period as was generally the custom in the 1950s, what remained in the house was left to show the evolution of the building over time and the different economic status of its occupants. While there had been many alterations to the structure, considerable original building fabric survived, and where it was missing, there was evidence to support its accurate reproduction. In the case of the fireplace surround in the first floor parlor, there was evidence that it had the same details as the surround in the room above it and it was re-created accordingly. One of the most interesting early features in the house is the garret floor with its child-size chimney breast and window seat.

The most famous occupant of the house was Rev. William Bentley, who boarded with Hannah Crowninshield for nearly 30 years. In addition to his journal writings about daily Salem life, Bentley left us with critical details regarding additions and changes to the house over time and the house's many occupants. Were it not for the warmth and humanity brought to the house by Bentley's writings, Mrs. Crowninshield and the servants of the house would be lost to us today.

**The Gardner-Pingree House**—The 1989 restoration of the Gardner-Pingree House, developed and spearheaded by Dean Lahikainen, the Carolyn and Peter Lynch Curator of American Decorative Art, also broke new ground in the field of preservation, restoration, and



Crowninshield-Bentley House, ca. 1727

interpretation. A National Historic Landmark, the Gardner-Pingree House was designed by master woodcarver turned architect Samuel McIntire in 1804 in an elegant and restrained Federal style. Captain Gardner and his family only lived in the house for a decade, however, affected by the same conditions which faced many of Salem's entrepreneurial sea captains. Salem harbor's inability to accommodate new larger hulled ships, the War of 1812, and Thomas Jefferson's 1814 trade embargo all contributed to the demise of the once economically powerful business base.

The strategy for the restoration of the Gardner-Pingree House was to peel away layers accumulated over decades of alterations. The house was "restored" at least three times in the 20th century alone. The 1989 process was based on scientific and historic documentation. Detailed paint analysis, research on wall and floor coverings, and study of numerous period interiors all contributed to the development of first a restoration plan and ultimately a furnishing plan. The goal was to show the house as it was at its height, when the Gardner family had accumulated significant wealth and was living in prosperity.

**Yin Yu Tang**—Once again the Peabody Essex Museum is turning its efforts to innovative preservation and interpretation of a historic structure. This time, however, it is an entirely new endeavor. Yin Yu Tang is a late Qing dynasty Chinese merchant's house which is being re-erected as part of the new museum. Yin Yu Tang was built ca. 1800 and is an unusually well-preserved and finely crafted example of domestic architecture from the aesthetically and historically rich Huizhou region of China. Of the over two dozen structures owned by the museum, several were constructed at roughly the same time as Yin Yu Tang, allowing an opportunity to explore issues of daily life in China and America over an extended period of time. In addition, many of the houses are furnished with numerous objects from China, depicting the Chinese influence on everyday life in Salem. Not as readily apparent, but nonetheless significant, is the Chinese influence on Salem architecture and interior design.

The interpretive strategy for Yin Yu Tang is once again innovative. The last time the house was occupied was the early 1980s and museum contractors are leaving the rooms as they were at the time; each one of the bedrooms tells a different part of the family's story. One room was wallpapered in the 1920s for a wedding, another room was covered with newspaper from the Cultural Revolution, and yet another room belonged to a Chinese merchant. While one room will be installed and furnished



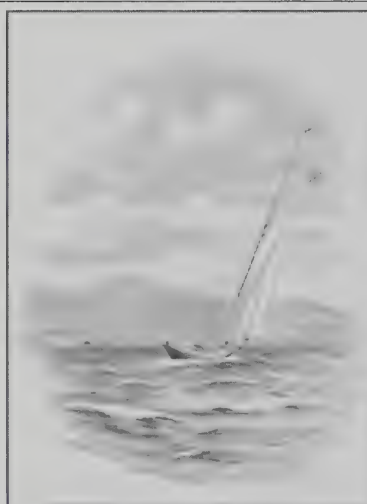


Gardner-Pingree House, Dining room

to represent what the house may have looked like at the time of completion, great effort has been taken to retain all historic building fabric and to make minimal changes.

While there are many houses within the Peabody Essex Museum collection with which one could explore life in China and in America, we have selected the Crowninshield-Bentley House for comparison as it reflects the everyday life of a Salem family. In terms of architecture and construction, both Yin Yu Tang and the Crowninshield-Bentley House were moved from their original sites. Both are of timber-frame construction, although the methods used are quite different. In the Crowninshield-Bentley House, the timbers support the building and the roof caps the whole, whereas in Yin Yu Tang the walls are essentially curtain walls with the weight of the roof tiles holding all together. We do not know who designed and/or built either home. Again, this provides an opportunity for discussion—in this instance, of differing construction techniques, influenced by local tradition and available materials. Likewise, the interiors of the houses yield a ready opportunity for discussion of domestic articles and their respective uses.

The presence of Yin Yu Tang as the newest member of the Peabody Essex Museum campus has provided an unparalleled opportunity to reevaluate interpretation of our existing historic homes as well as furnished a lens through which we may make comparisons between life in this particular part of China and in Salem. Buildings are, after all, containers for human activities and are shaped by the needs of the occupants as well as by society, tradition, and existing technologies. Using a familiar vehicle such as a house gives us the perfect forum for discussing daily life, architecture, politics, economics, and social and cultural mores.



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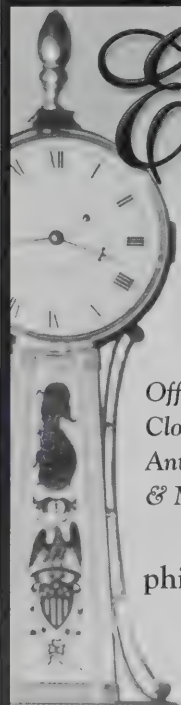


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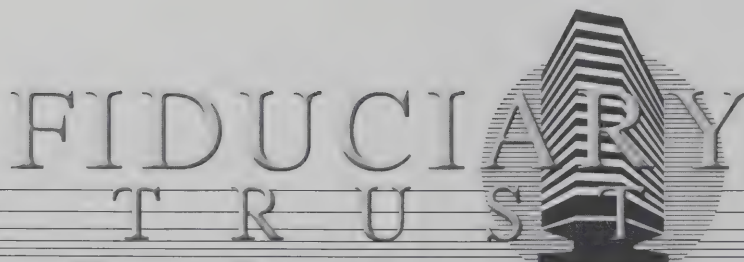
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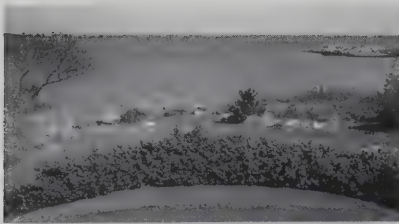
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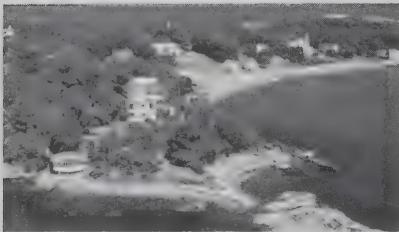
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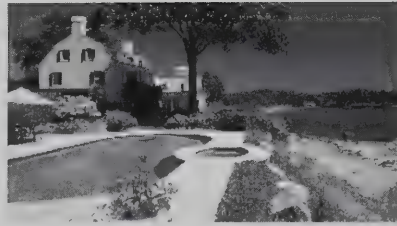


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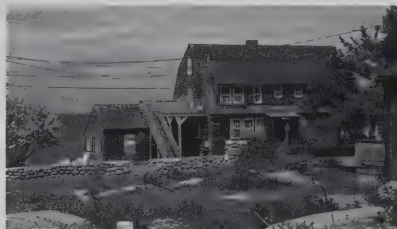
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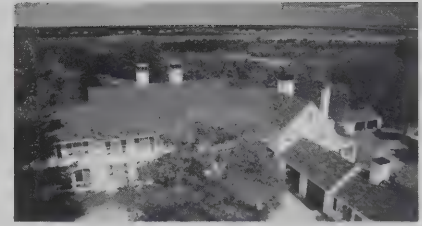
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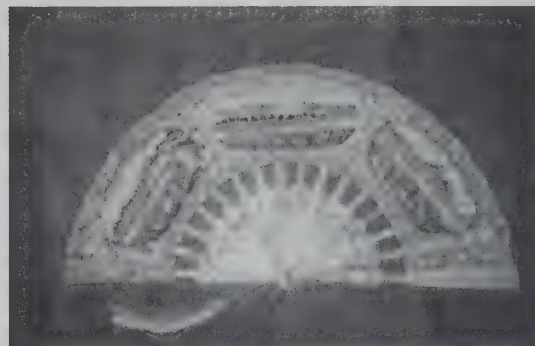
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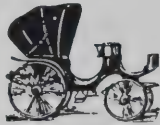
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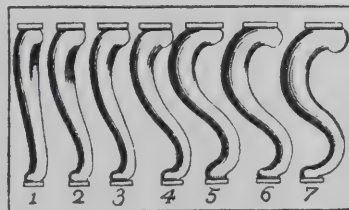
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